Piece out our imperfections with your thoughts:
Into a thousand parts divide one man \
And make imaginary puissance [2]:
Think, when we talk of horses, that you see them
Printing their proud hoofs f the receiving earth:
For 'tis your thoughts that now must deck our
• kings,

The *narrow seas,* however, were always reckoned *dangerous.*
insomuch that Golding, in his version of the 14?th book of Ovid's Metamorphosis, translates—Scevior illajreto surgente —

«----the lady *crueller*
" Than are the rising *narrow seas*'"

Again, in Burton's Anatomie of Melancholy, edit. 1632, p. 326:

" How full of feare, how furious?
" The *narrow seas* are not so boisterous."

STEEVENS.

The present reading is right, but there should be a comma between the words *perilous* and *narrow* as it was by no means Shakspeare's intention to join them together, and to make a burlesque phrase of them, such as Steevens describes. The perilousness of the ocean to be passed by the army, before the meeting of the kings, adds to the grandeur and interest of the scene^; and it is well known that *narrow seas* are the most *perilous.* So, the Chorus in the next Act insinuates that it was necessary

«----To charm the *narrow seas*
'* To give them gentle pass."

And in The Merchant of Venice, the *narrow seas* are made the scene of shipwrecks, where Salarino says, " Antonio hath a ship of rich lading wrecked on the *narrow seas* ; the Goodwins I think they call the place ; a very *dangerous* flat, and fatal," &c.

M. MASON.

[1] Into a thousand parts divide one man.] The meaning of this is, ' Suppose every man to represent a thousand:' but it is very ill expressed. M. MASON.

[a] And make imaginary puissance :] This shows that Shakspeare was fully sensible of the absurdity of showing battles on the theatre, which, indeed, is never done, but tragedy becomes farce. Nothing can be represented to the eye, but by something like it, and *within a wooden 0* nothing very like a battle can be exhibited. JOHNSON.

Other authors of that age seem to have been sensible of the same absurdities. In Heywood's Fair Maid of the West, 1631, a Chorus enters and says :

" Our stage so lamely can express a sea,
" That we are forc'd by Chorus to discourse
" What should have been in action," *Sac.*
STEEVENS.